M.S.A.
ANNUAL

ANNUAL PORTFOLIO

OF THE

MASSACHUSETTS SCHOOL OF ART

1930

PUBLISHED BY THE
CLASS OF 1931

Walter W. Jamison

To whom this book is affectionately dedicated

Dedication

WHAT student among us did not, on entering this school of ours, complacently smirk, inwardly at least, feeling that now at last he could live a life of ART? How perfectly disastrous it would have been if we, the future representatives of the country's art, had been allowed to continue, self-satisfied—sufficient unto ourselves. Instead, we owe all that is the best in us to one who has whimsically indicated the narrow limits of the world of paints and brushes; clothing his criticisms with humor, he pointed out the art existing in life itself, in all its phases, and is always, ultimately an expression of the individual personality and the mind. Under his guidance, our appreciation of the scale of values in life have changed; we learned to discriminate between real worthiness and the crassitude of materialism; we have learned to accept the artist's responsibility of culture and in the end, reverence our gifts as we never could before.

In our appreciation of his fine work among us, we respectfully dedicate Our Book to Mr. Walter W. Jamison.

"For he it was (the aged legends say)
Who first taught Art to fold her hands and pray."

Dorothy Miller

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From the Principal

THE year 1930 marks memorable changes in the history of our school. We are completing the last and the forty-third year of happy association in the Old School and opening our long anticipated new building.

These important changes are also attended by a change of Principal, who is indeed proud to graduate this Class of 1930. You should carry a rich contribution into the world of art, rare and winning personality, sound training, worthy ambition, and a will to succeed.

Wherever adventure in the field of art may lead you, ever remember that your art is something to be lived. It is the spiritual revelation of an individual soul—the expression of man's need for the beautiful. In response to this personal and social urge for expression in beauty, cherish and strive to maintain the ideals of your training here in the Massachusetts School of Art, and as both time and experience contribute toward your professional standing add the personal satisfaction of continuous study.

Faithfully yours,

Charles Edward Newell

Good Taste

What is good taste?—is a fascinating question, a difficult question to answer—fascinating and difficult because the two words can be interpreted in so many ways.

A friend of mine—a Boston painter, once asked a friend of his, a society woman of wit, "What is good taste?" She was quick in answer: "What I have." A good friend of mine to whom I reported this dialogue characterized the answer given by the witty lady as showing lack of taste.

How differing must be your bit of conversation which you give on the street corner to—let us say—a former High School friend, or an aunt, or an admirer, an old friend of your mother's, or your school janitor. For everyone you must choose a fitting and appropriate greeting and conversation. What you say to one would never do to be said to another, it would be ill fitting —not in good taste. Your frame of mind at a baseball game differs from your frame of mind at church or again at a dance or in a painting class or at Sunday dinner. Your reactions for any one of these functions would not fit at all for any of the other functions. More than that: do you not find that you actually are a different person in each different situation? It would indeed be displeasing and ill fitting to feel always the same way—no matter what the situation was. Is it then always in good taste to enter into the atmosphere of another person? What then if you meet some one who makes low jokes, is in every way below your dignity—should you conform? No—indeed, for: above all else to thine own self be true!

Are you not then put in a difficult situation—this of conforming to others yet of staying yourself? Is the latter perhaps a kind of safety valve, or quick

brake if in your desire to be adaptable you forget your own standards? I do not dare to explain what good taste is, rather should I like to stress the desirability of and difficulty in attaining it.

A civilized human being has as basis for behaviour in life—ethical standards of honesty and integrity. But we who try to create or appreciate beauty must have additionally aesthetic standards and these are measured by good taste.

It is extremely interesting to read what the incoming Freshmen write on good taste. For the majority the two words mean good taste in dress or possibly in home furnishings. These of course have their place, but are indeed only an element, I am tempted to say a superficial element of the ramified and deeply rooted expressions of good taste. I can well imagine and have often experienced seeing a well dressed, well groomed woman sitting in a fairly well arranged drawing room—using a phrase, expressing a thought of vulgar taste; of what avail is all the well schemed finery if it adorns the body of a soul that acts coarsely or thoughtlessly or cuttingly! But how unspontaneous, how artificial would life be—you say—if we always had to think about all we do or say: is this fitting? does this not annoy anyone? is this gracious? To a rough diamond it does seem artificial. But the beautiful personality instinctively does the unerring and unfailing act of good taste; and indeed you who seek beauty on canvass, within the room, in your costume, must know that the beauty which the mental eye sees in a personality revealed perhaps by a smile or a word or a look is a beauty which transcends even the loveliest work of art, as it reveals a most precious world, the inner world—the world of the spirit. When Byron says: "She walks in Beauty like the night . . . " he means precisely her life is controlled by the lofty and elusive controlling factor—good taste. But, you will say, how can we achieve this will-o-the-wisp called good taste when each one interprets it differently, when it can neither be explained nor defined, is it indeed worth bothering about?

Consider the eternally valid elements of life—honor, love, loyalty, can they be explained, defined or labelled? No, for each individual each word bears a different message. The message is powerful. Thus the doctrine of good taste must be sensed by each individual and the accumulation of individual searchings for good taste will raise the standard of mankind. Always we shall long to solve the fascinating question: What is good taste?

ELLA MUNSTERBERG.

"Faith, Hope and Love"

LIFE PAINTING

HARLOW LENT
Junior Drawing and Painting

Water Color Head

Ralph Ayer
Senior Drawing and Painting

LIFE DRAWING

PAUL QUINN
Junior Drawing and Painting Course

IS there anything that requires more study, practice and observation, than painting the human figure? We see people all the time, but just seeing is not enough for those of us who want to paint good portraits or interesting compositions.

After we realize and begin to look for the beauty which is around us, we have entered the greatest institution of learning that this world provides. Nature is our teacher, and the subject is life.

Our capacity for observation grows with the progress we make in stating and studying by means of paint, charcoal, or any other medium we use. It is interesting and surprising to see more clearly familiar faces and objects which have been in front of us all our lives. A fact not due to eyesight, but to our outlook which has been sharpened. Things which were never seen before flash out clear and brilliant against the dark background of unseen facts, and as the complete mastery of every fact is impossible, this background remains with us always.

Art seems to me to be the result of man's attempt to create or paint his impression, as seen through nature, on canvas. It is our own interpretation which is valuable, although the knowledge gained from the painters before us help us master our medium.

The steps upon which we climb to reach our goal were built by the old masters. Nature is our guide up the stairway which leads toward finding and stating our true emotions. Good paintings are precious because of the personal manner in which the subject has been interpreted. I do not mean to stress technique. Take, for instance, the work of Millet who painted life as he saw it, putting thoughts on the canvas with his soul.

I think that the main thing when majoring in the drawing and painting course is the love of the work. We need to have these three, "faith, hope, and love, but the greatest of these is love."

By Beatrice MacFarland

In Retrospect

PROBABLY most art students start out on their careers with the object of becoming painters or illustrators. As they begin to explore the many ramifications of the art field, however, many turn aside into branches of work more suited to their individual tastes and abilities. Some, nevertheless, persist in their original intention and to this group the drawing and painting course offers a particular appeal.

In spite of modernist teaching, sound draughtsmanship and ability to draw the figure are still in great demand both in the commercial and fine art worlds. In recognition of this the student is given continual training in drawing and painting from both the head and the full figure. Gradually he acquires a working knowledge of the principles of construction and a ground work for future development.

As he proceeds to the intricacies of anatomy and the problem of color he loses whatever over-confidence he may have had and realizes the magnitude of the task before him. Yet there comes also a consciousness of the fascinating possibilities for expression, and the absorbing intellectual problem presented solely in the study of the head and figure.

Your dyed-in-the-wool portrait painter, confirmed in the art for art's sake tradition, will find this study, and rightly so, an end in itself.

There are others, however, who are interested in figure work chiefly as a factor in composition and illustration. To these students the work in illustration provides means for experimentation.

The best of modern book illustration tends toward a decorative type of handling, allowing greater freedom in the choice of medium. Executing de-

Composition

Ralph Ayer
Senior Drawing and Painting

ILLUSTRATION

GORDON HAM
Senior Illustration Group

Pen and Ink Drawing

Richard Priest
Freshman

signs for book jackets, frontispieces, and papers, and title pages gives your potential illustrator familiarity with professional requirements and a chance to dabble in various techniques. His opportunity for technical facility is further increased by magazine and commercial work. Wash drawings for stories, cover designs in full color, black and white work in wood cut style for newspaper reproduction, and lithograph crayon drawings from movie stills are indicative of the scope covered.

If one prefers work of a slightly more subjective nature, perhaps, it is to be found in the composition course. Here one serves an apprenticeship in studying values, the elementary massing of lights and darks, and eventually graduates to composing in color.

The facts that have been sketchily presented here can do scarcely more than suggest the opportunities offered the would-be painter and illustrator. For in the final analysis one finds he has acquired more than a mere increase in technical proficiency. Out of constant striving for an ideal of accomplishment, out of the jumble of many failures and a few successes; he has somehow attained to a wider vision, a deeper understanding, and a keener sense of appreciation which after all form the real basis for future achievement.

Kenneth H. Barton

Followers of Phidias

THE desire to shape things with the fingers is as old as superstition. It seems almost elemental, it is so ingrained in the human mind. The sense of touch is a great medium of satisfaction and expression. The first year in an art school of this type finds young students struggling, many for the first time, with this age-old substance, clay. And it would be conservative to say that the majority of them enjoy it. Their desire for it may become atrophied by another taking predominance, but it is rarely lost.

The second year finds a smaller but more intense group in the modeling room. They are usually students who are to some extent proficient in the medium. Many outpourings of the soul take visible form at this critical time.

Those who choose to make modeling their vocation enter upon the third year wondering, no doubt, what it all means. By this time they are few in number but great in expectation. With Mr. Porter as the well-balanced diet and Mr. Dallin as seasoning the year progresses, and such things as the inner ankle on the left foot become terrifyingly important.

So things continue, to all outward appearances, until graduation at the end of the fourth year. But to the initiated there is a great change. Somewhere in the middle of this last year the work of the student becomes less aimless, less influenced by the style of the instructor. He who has been basking in the light of Neoclassicism may suddenly emerge as an intense realist or a modern.

What these students, after four such years of study intend or desire to do is problematical. At the present time architectural sculpture is becoming increasingly important. All of the larger buildings now being erected have a very distinct ornamentation. Even set-back office building sky-scrapers have beautiful sculptural motifs used in unusual, intensely interesting ways.

Monuments will always be the ordinary mortal's idea of the purpose of sculpture. War monuments dot the landscape to a considerable extent. Monuments to statesmen will be favored after all the wars have been suitably commemorated. As for statuary made solely to delight the eye or puzzle

Pauline Kuebler
by
Stephen Yocobowski

Admiral Byrd
by
Jean Harper

Lucia Buckle
by
Robert Amendola

Figure Study
by
Parker Lord

the brain, that field will be available so long as people like to be delighted or puzzled. When all else fails there still remains the portrait bust. Some of the more prosaic incline toward the teaching field, but always with the mental reservation that such a course would be the means to an end. Most sculptors teach even after their reputation has been made, and would be lost without it. At any rate, the chances of a sculptor pining away from monotony are negligible, and the danger of his dying of hunger in a garret is equally improbable. All said, of course, of those who should be sculptors and not bricklayers.

If a sculptor's life is not monotonous, neither is that of the student in the modeling room. When everything else fails, Mr. Porter can start a heated discussion about modernism. And to lighten gray moments the models divulge such devastating confessions as sprained ankles received in hair raising soccer games or the recipe for a three decker cake. Meanwhile someone cheerfully whistles classics off key, someone else takes a deep, deep breath, while still another mutters and mumbles in the throes of creation. And every little while other students prowl about to see what the latest development might be.

In this particular group developments have been many and varied. A massive, simple figure, strong, aloof, is one student's impression of Wisdom. Another sees in a lovely girl student a Medieval lady better expressed in mellow polychrome. And polychrome is more than painting colors on a plaster cast! Another student finds himself in a classic mood as well as a classic atmosphere, and produces a carefully studied Grecian girl, one hand resting on a vase. A fourth completes the variety with a bas-relief showing character modeling on a medallion, the head being in higher relief than the background, which is kept unobtrusive.

Thus are students given freedom of choice, and encouragement is never lacking, regardless of the extent of that choice. There is, in an atmosphere of originality, a great inter-changing of ideas, of knowledge, of little tricks of the trade, that gives the student far more than the curriculum guarantees. And, when all else is said, the success of this modeling course depends on seemingly little things: the warm "Good morning" that comes simultaneously with Mr. Dallin's smile; and that dexterous twist that is the secret of Mr. Porter's "freshness," both in modeling and in thought.

Jean Harper

Bending the Blade

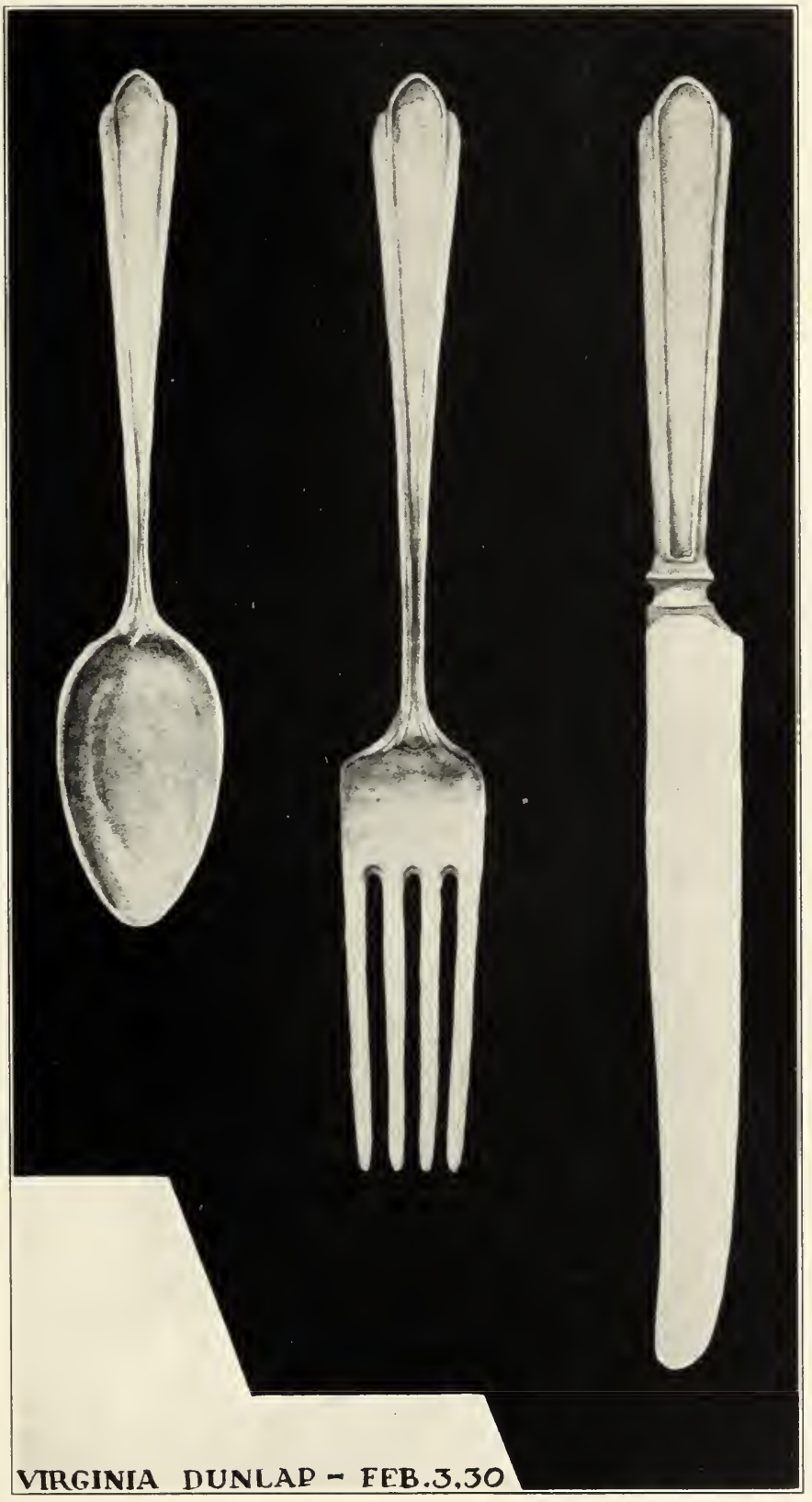
ALL about us, left and right, we hear, and see symbols of the hue and cry of "art in trade" and "art-conscious public." Everyone understands vaguely, more or less, what the phrases actually mean. To the designer the idea is more vital; it is his job, his business to put and create art in industry, to satisfy the art-conscious public.

Modern art is more far-reaching than any other movement ever before. It is far more than weird and strange ideas represented on canvas or paper. The artistic in every last mortal feels the need of beauty in the things he deals with every day, the periodical he reads, the kitchen range, the garden tools, the hall clock, the corner bill-board. And what the designer of today tries to do is to meet the demand of this same public.

The artist cannot put down what he likes and say, "You must accept this, it is well designed and just what you want." Unless he is a fluent and convincing talker and a bit of a psychologist, this method will scarcely work. What he must do is to combine his training and good taste, his discrimination between good and bad, with the public's desires and tastes. He must put forth an acceptable product that is not too startlingly different from the old ideas, still something that is novel and superior to the old style. He must know exactly what the public wants, what today's styles will lead to so as to forecast events. He must go a step further than the last toward idealism, yet

Announcement Poster

Dorothy Chambers
Senior Design Group



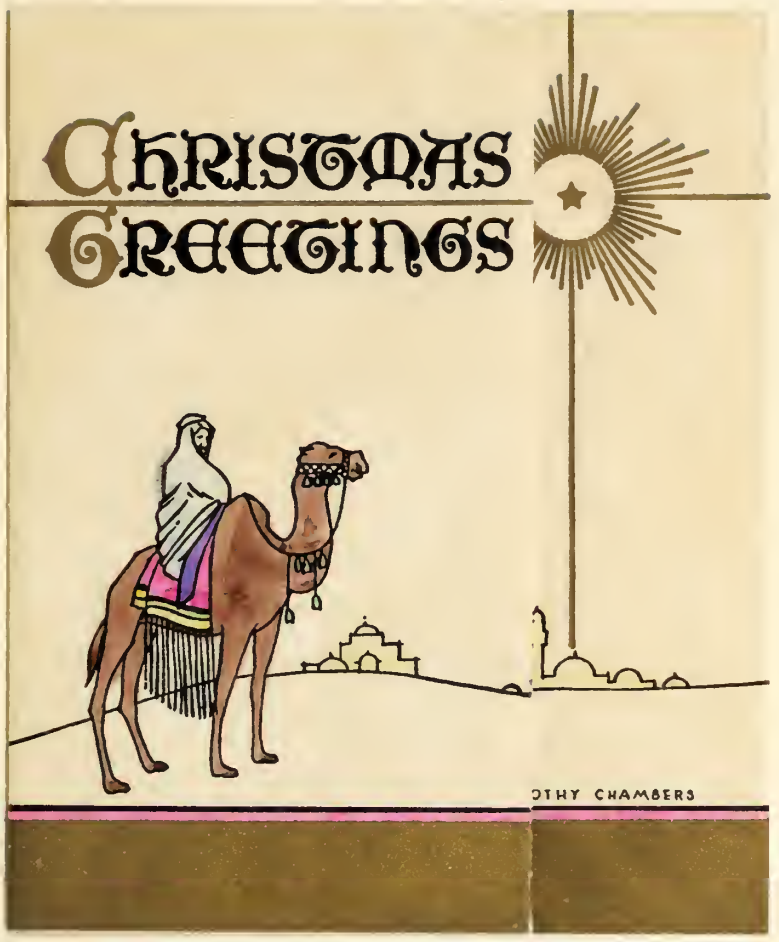
A Problem in Design for Silver

Virginia Dunlap
Junior Design Group

Margaret Hall — Victoria Szydlowski

Sophomore Design
with Miss Hathaway and Mr. Alcott

Pauline Mountain — Dan Brown



CHRISTMAS CARD — DOROTHY B. CHAMBERS

This card won first prize as a result of a contest which was open to day and evening school students. The only definite rule of the contest was to make an original design for a Christmas card. There were no definite specifications as to reproduction or color.

A bible was the source of inspiration and research for this card. Parchment paper was chosen to carry out the feeling of the design itself, which is legendary. The fold is unique and serves as a touch of modernism.

all the time catering to the public taste. When a new design for a container or wrapper is needed, the designer tries to improve upon the last idea; a universal attempt at progress is manifested, always something a bit better.

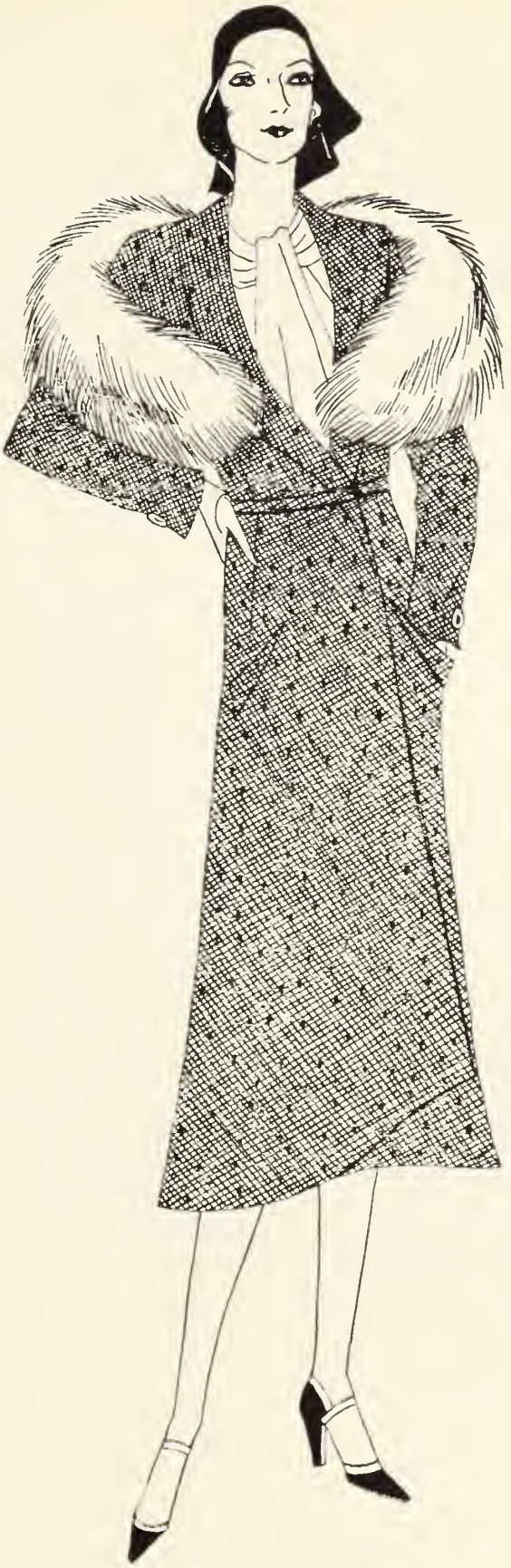
We have here two examples of the many phases of possibilities in designing. One a design for sterling silver, a utility article which is expected to last a lifetime. This requirement makes the durability of fashionable design imperative, that is, the design must not be out of date twenty-five or thirty years from now. Yet it must be modern to suit the taste of today, the surface must be of a kind easy to clean, and the whole easy to handle, a pretty big order for a designer to fill. Here we have a designer's idea of the best. The lines are classic yet simple, and dynamic enough to arouse modern interest; the simplicity will keep it from becoming tiresome after years of use. The surface is fairly regular, the edges smooth, and the balance will make handling easy.

The fashion advertisement is an announcement card suitable for an elevator display, for the opening of a new shop. The layout of lettering and figure, as well as color and spacing, must be eye-catching, the figure must be fashionable so as to please the feminine eye. The whole must suggest an atmosphere of chic and smartness, intriguing the shopper. The designer of this card has met these prerequisites admirably. The artist's knowledge of these qualities and her taste have been adequately combined with what the public accepts as a "good-looking" advertisement.

Perhaps this brief summary suggests to the reader the wide field the designer has to work in, and the various phases of training that is required. Like any other field of creation, the designer acquires distinction and dignity as a servant of the people.

Dorothy R. Miller

"Till the Secret be Secret No More"



Pen and Ink Illustration

Marjorie Root
Senior Costume Design

A gown designed and made by Irma Saila in the Costume Class with Miss Flint

WHEN I was an underclassman, long before I became one of the chosen "many" who served on costumes, I often wondered what classes were held up in the little tower room on the third floor. Now that I am one of those who have establishments there, I can see why it was such a mystery to the wondering onlooker.

The classes held there are composed of Junior Costume Design students who are being trained in the practical problems of designing and grading patterns, and producing actual garments in the true business-like methods used in the industries, are the chief objectives.

One cannot realize how very important it is that the costume designer or illustrator fully understands the principles and mechanics of costume design; that is, the sewing, draping and shapes of patterns.

The work is planned to meet the needs of people in the trade or those who later wish to be connected with concerns making or selling women's wear. It is interesting to learn that the clothing industry ranks second in respect to the number of people employed and the amount of money invested. The greater number of establishments are in New York and Boston, and these control more than three-fourths of the industry.

Curiously enough, the cheaper establishments use the greater amount of Paris designs or models, while the more expensive houses use more original models.

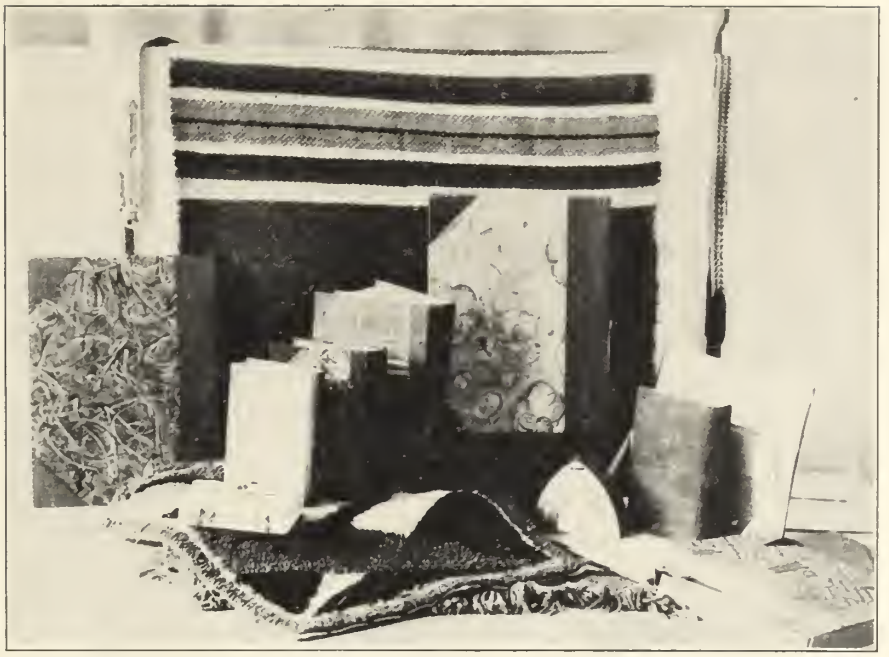
There are two methods of designing used in the industries, and both depend on the ability of the designer. In most cases the design is made by pinning the dress on the form or mannequin. The higher priced designers usually make up the garment in crinoline or cotton cloth before the material in which the dress is to be made finally, is cut. Cutting the pattern, fitting, and lastly, the making of a sketch of the design, which is filed away for future reference comprises the first method employed.

In the second method used, the costume is designed on paper, in pencil and colored wash, and then followed by the draping in cotton material. Next are the criticisms and finally the alterations.

Just as in the industries, instruction in sewing, trade-knowledge, drafting and cutting patterns, fitting and cutting materials to produce gowns for street, stage, and pageantry all take place in the tower room on the third floor, "till the secret be secret no more."

Helen Casey

Junior and Senior Crafts



Bookbinding and Weaving Crafts by the present Junior class done while in the Sophomore year with Miss Phillips

Jewelry made by present Senior Teacher Training Class with Mr. Marten

"DEAR spinners of another day" . . . surely the bard had foreseen the future teachers of M. S. A. at work when he penned that line. Do I hear cruel repartee—"Dear spinsters of another day!" But, with a shrug of our shoulders, let us return to crafts.

As freshmen, that snug little harbor of a room just behind "the Haven" may have intrigued your fancy. Just what are those laughing young things doing with those spools, and wire, and bits of gay yarn? Then again you see a bit of needle-work that suggests the colorful art of Czechoslavakia; and now it's a scrap of soft leather tooled with the coat of arms of a Jamison or another gentleman of Saugus.

So many things they do! You think—wherever do they find the time! But, as true craftsmen, we answer, "Ah, it is simple. We struggled with paper boxes at first but now we have learned to manipulate puppets."

Ones' once clumsy fingers grow deft in so short a time. As sophomores we made toys; tooled leather pocket-books and cases; block printed cards, and printed designs on material. The crowning event was the making of some sort of doll or puppet. Somehow, our own characters seemed to emerge from these moveable little things. Ted made a dancer,—slim, graceful, and alluring; Mildred, a French doll, babyish yet trimly sophisticated.

And then we were Juniors! We turned our attention toward the art of the theatre. We wrote plays and designed costumes, masks, and settings for them. Each group presented a puppet or marionette play with its miniature stage and brilliant "spot-lights." Finally, with a flourish, we put on our rubber gloves and commenced the noble art of dyeing! Most of the batiks depicted undersea creatures; some designed oriental ladies, or a turreted castle against a glorious sky; or even a mischievous senorita wearing an intricate Moorish comb.

Perhaps the most fascinating work of our Junior and Senior years is the jewelry craft. It takes six ounces of ingenuity, and ten pounds of patience plus a scrap of silver and a brushful of borax to turn out a beautiful ring, pendant, or bracelet. I forgot to include the nervous tension when a saw-blade snaps, but then who cares! When we hear our fellow art students whisper incredulously, "Golly! Did teacher-trainers really make those beautiful things!"—we pat our backs none too gently and bow our acquiescence.

Viola M. Landry

1930